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THE KING OF KINGS



CECIL B. DEMILLE'S
PRODUCTION
The KING OF KINGS
BY JEANIE MACPHERSON

PRICE TWENTY FIVE CENTS



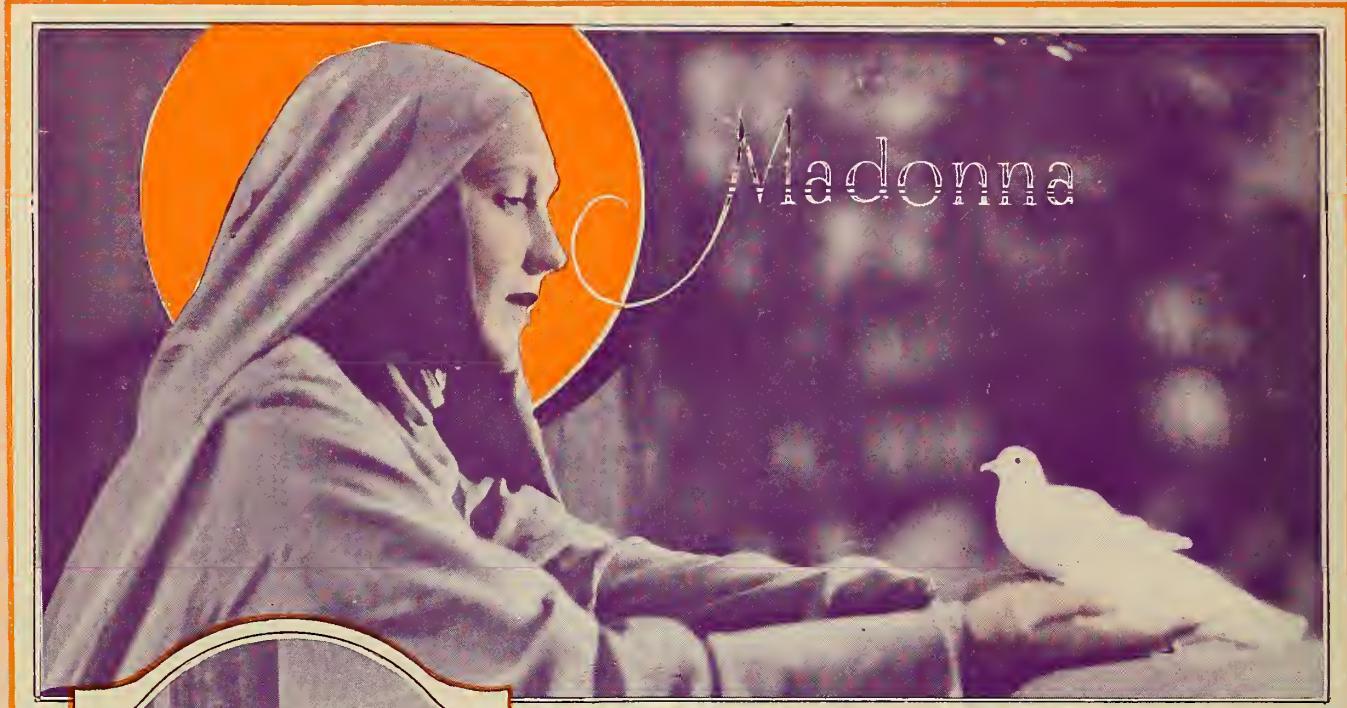
AT THE LAST SUPPER—"Verily I say unto you that one of you shall betray Me!"

A FOREWORD

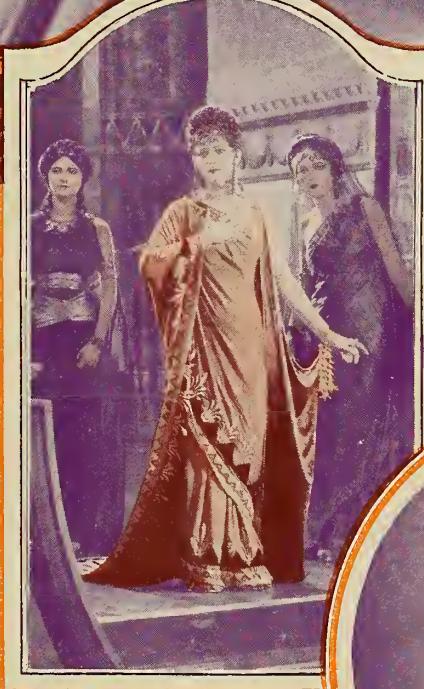


AT NO TIME in the World's history has Humanity so hungered for the Truth. Science has declared there is a God. And a groping, eager World cries, "How may we find Him?"

The answer goes back two thousand years—to a Man Who stood with a little band of ragged followers in the midst of bigotry, cruelty and ignorance—lighting with the torch of His own life the flame of hope in the heart of Mankind and showing us by sublime Sacrifice—Death and Resurrection—our own IMMORTALITY.



Madonna



Procilla pleading
with Pilate



MARY, THE MOTHER OF JESUS
*At Left: The wife of Pilate with her maids.
Below: Some of the other feminine characters at high dramatic moments.*



Mary Magdalene



The woman
taken in adultery



Martha and Mary of
Bethany

THE KING OF KINGS

Jesus and His Disciples



The MIRACLES



Casting out
of the seven
deadly sins

"He that is
without sin
—let him
first cast a
stone at
her!"



"Render unto
Caesar the
things that are
Caesar's; unto God the
things that are
God's!"



"Master, I thank Thee for giving
me the light of day!"



The Raising of Lazarus



Jesus in the Temple

TO BE transported back to the ways of Galilee and the streets of Judaea at a time when a Man gave to the world a great opportunity.

. . . To follow the path of that Man through an amazing series of engrossing epochal events—

Such is the great central work of Cecil B. De Mille's motion picture *THE KING OF KINGS*, which reverently pictures the wondrous drama from the date when the world knew of Him but as an itinerant preacher and the poor and afflicted hastened to Him for blessed healing and succor.

The opening scene is the brilliant banquet of Mary Magdalene at Magdala whence the witty, beautiful hostess of Judaean and Roman aristocrats stormed forth to seek "this Carpenter" at Capernaum.

We see Him first through the eyes of a little blind girl whose sight He restored; share the love and enthusiasm of the boy John Mark who was enabled to throw away his crutches; and watch the Seven Deadly Sins being driven out of the erstwhile "queen of pleasure," proud Mary of Magdala, making her the living evidence of one changed by Faith into the repentant Magdalene.

The Story of the Picture

Watching all this were Pharisees, scribes, legalists. The trumpeter had blown the hour of the sacred Sabbath before the Man of Nazareth had finished His ministrations. The men sensed in His new authority menace to their purses, to their power. "He has offended the Sabbath," they reported to the High Priest, Caiaphas. "But we dare not seize Him" . . . Anger changed to glee in the High Priest's eyes as he thought of a way to entrap Jesus.

Up from the shore of the Sea of Galilee came the Leader with His faithful disciples, to rest at the home of an humble carpenter, when their peace was interrupted anew. . . . "Doth not this Jesus of Nazareth, your Master, pay tribute?" was the inquiry of the tax collectors. For answer, Jesus bade Peter the Fisherman cast a hook and take up a fish, and, lo! from the mouth of the fish Peter drew the silver denarius or penny that was the exact amount due Rome. "But is it lawful for a member of our religion to pay tribute to Tiberius?" insisted the Pharisee. "Render unto Caesar the things that are Caesar's and unto God the things that are God's," was the answer that stopped his caviling. Matthew the publican or tax collector was converted to be a follower of Jesus.



REVERSE



Photograph of
actual Roman
Penny which was
the tribute re-
quired by Caesar

In Judaea through a grove of olive trees we follow Him in an exquisite interlude with children. Suddenly His steps quickened for Martha and Mary of Bethany, weeping, reported the death of their brother, Lazarus. "Thy brother shall live again!" said Jesus. He asked the women to put forth their faith and when at

His command the body slowly rose from the bier and the spectators shuddered in affright, there came Martha's triumphant, clarion avowal to Jesus: "Now I know indeed that Thou art the Lord God!"

Within the Temple the High Priest chafed over the gathering strength of this Man. He had doomed a Woman Taken in Adultery to the death by stoning when a new thought made him smile and stop the guards and say: "Let the Man of Nazareth pass judgment on her!" He and his fellow legalists reckoned that Jesus could not evade the traditional Hebraic love of law and law obedience.

But Jesus ironically asked the sinless ones amongst her accusers to cast the first stone at her.

And then, as some of the harder consciences still stirred for murder, He wrote in the sand

from a broken urn accusations of thievery, adultery, murder against individuals, who, panic-stricken, hurried from the place where a hidden guilt had found them out.

The two were left alone.

"Woman, where are thine accusers?" asked Jesus. "Hath no man condemned thee?"

"No man, Lord," she replied in a whisper.

"Neither do I condemn thee. Go and sin no more."

But He had no mercy on the impious bourse of animal sellers and money changers trafficking in the Temple courtyard. He overturned the tables of the money changers and drove them forth with the remark that they had made His Father's house a den of thieves.

Caiaphas the High Priest bade his Levites arrest Jesus. But the followers of the new Teacher, bearing palms and Easter flowers in their hands, had crowded into the Temple in great numbers, and the soldiers dared not obey their Ruler. The crowd was waving its palms and shouting, "Hosanna to the Son of David!" It wanted to make Him King.

J u d a s
c a u g h t
u p t h e i r



The only known money ever coined to the GREAT SAVIOUR, KING OF KINGS (India, 70 A. D.)



JUDAS OFFERS AN EARTHLY DIadem—"Let us Crown Him King of Kings!"



SATAN'S TEMPTATION—The Vision of Power

feeling, interpreted it in terms of his own ambition to be the all-powerful High Treasurer and Secretary of State. "Let us crown Him King of Kings!" cried Judas, upholding a royal coronet. But the Man of Galilee evaded the proffered crown. Again the temptation of it came to Him in the roof colonnade of the Temple whither He had escaped and where Satan in the guise of a rich fellow countryman asked Him to accept "the power and riches and glory of this world." Instead, the white-robed humble Teacher went down among the quieted throngs and taught them: "My kingdom is not of this world!"

What a blow to Judas! . . . The High Priest immediately muttered threats of death to the "kingmaker" for his interference. Judas was terror-stricken. His material kingdom had proved a mere fantasy. This Man, with the might of Spirit alone, was not to oppose the temporal sway of Caiaphas.

And so, later, the thirty pieces of betrayal dropped into the shaking hand of the false Disciple—and still later, Judas, his heart heavy within him, went an apparently innocent guest to the Last Supper of Jesus and His followers.

All the Twelve were there. After He had given them the bread and the wine which He told them was the sacrament of Himself and His blood to be shed for them, He said:

"Verily, I say unto you that one of you shall betray Me!" . . . Judas slipped out without the others realizing that he was the one meant. And to Peter's frantic protestation of loyalty, Jesus sadly replied: "Before the cock crow, thou shalt deny Me thrice."

The traitor Judas guided the pharisee Simeon and the Levite soldiers to a vale called Gethsemane, below the Mount of Olives, where Jesus and His disciples were accustomed to meditate and sleep. The group had arrived there early in the evening. He had asked Peter, John and James to keep watch, but they together with the others drowsed and slept. Alone He struggled with the Agony of the doom, praying: "If Thou wilt, Father, remove this cup from Me—nevertheless, not My will but Thine be done!" He was ready for His supreme sacrifice when the lantern-lit party came. They bound His hands and took Him prisoner after they had engaged in a brief skirmish with the awakened Disciples. Jesus, as ever, forbade physical violence. He healed the Captain of the Levites after Peter had wounded him. He secured the release of all His followers, and then went unresistingly with His captors to the hall of Caiaphas.

As in the Gospels, so in this pictorial representation, we find the most amazing Life of all history approaching its awesome climax.

Cecil B. DeMille's production The King of Kings

THE CAST

Director **Cecil B. De Mille**
Story and Continuity **Jeanie Macpherson**

* * *

Assistant Director **Frank Urson**
Second Assistants **Wm. J. Cowen, Roy Burns**
Art Director **Mitchell Leisen**
Consulting Artists. **Dan Strye Groebeck, Anton Grot, Ed. Jewel, Julian Harrison, Harold Miles**
Set Dresser **Theodore Dickson**
Costumes **Adrian, Gwen Wakeling, Earl Luick**

* * *

Associate Editor **Clifford Howard**
Chief Photographer **Pereverell Marley**
Assisted by **Fred Wusterberg, J. A. Badaracco**
Technical Engineers. **Paul G. Sprunk, Norman Osann**
Film Editors **Anne Bauchent, Harold McLernon**
Color Photography **Technicolor**
Research **Elizabeth McGaffey**

OTHER PLAYERS

ACTORS

Jere Austin
W. Azenberg
Joe Bonomo
Ed Brady
Fred Becker
Baldy Belmont
Charles Clary
Fred Caven
Colin Chase
George Calliga
Malcolm Denny
Victor De Linsky
Dave Dunbar
Denis D'Amburn
Kurt Farberg
Sidney Franklin
Jack Fife
Bert Hadley
Fred Huntley
Brandon Hurst
Edwin Hearn
Stanton Heck
Otto Kotka
Edward Lackey
Theodore Lorch
Max Monor
Earl Metcalf
James Marcus

Bertram Marburgh
George Marion
Louis Nathaeus
Richard Neill
Robert Ober
Louis Payne
Al Priscoe
Herbert Pryor
Edward Piel
A. Palasty
Warren Rodgers
Hector Sarno
Josef Swickard
Bernard Siegle
Carl Stockdale
William Strauss
Walter Shumway
Phil Sleeman
Charles Sellon
Mark Strong
Tom Shirley
Chas. Stevens
Paul Wigle
Will Walling
Charles West
Fred Walker
Wilbert Wadleigh
Stanhope Wheatcroft

Jesus, The Christ
Mary, the Mother

The Twelve Disciples

Mary Magdalene Jacqueline Logan

Caiaphas, High Priest of Israel Rudolph Schildkraut

The Pharisee Sam De Grasse

The Scribe Casson Ferguson

Pontius Pilate, Governor of Judaea Victor Varconi

Proculia, Wife of Pilate Majel Coleman

The Roman Centurion Montagu Love

Simon of Cyrene William Boyd

Mark M. Moore

Malchus, Captain of the High Priest's Guard, Theodore Kosloff

Barabbas George Siegmann

Still Pictures by Thomas and Mortenson

Musical Setting by HUGO RIESENFIELD

H. B. Warner
Dorothy Cumming

Ernest Torrence
Joseph Schildkraut

James Neill

Joseph Striker

Robert Edeson

Sidney D'Albrook

David Imboden

Charles Belcher

Clayton Packard

Robert Ellsworth

Charles Requa

John T. Prince

Martha Julia Faye

Mary of Bethany Josephine Norman

Lazarus Kenneth Thomson

Satan Alan Brooks

The Woman taken in Adultery Viola Louie

The Blind Girl Muriel MacCormac

Dysmas, the Repentant Thief Clarence Burton

Gestas, the Unrepentant Thief James Mason

The Mother of Gestas May Robson

Maid Servant of Caiaphas Dot Farley

The Galilean Carpenter Hectar Sarno

The Imbecile Boy Leon Holmes

JEANIE
MACPHERSON

*The
Author*

Captain of the Roman Guard Jack Padgen

Robert St. Angelo
Redman Finley
James Dini
Richard Alexander
Budd Fine
William de Boa
Robert McKee
Tom London
Edward Schaeffer
Peter Norris
Dick Richards
James Farley

Soldiers of Rome

An Executioner

GUESTS OF MARY MAGDALENE

Eber, a Pharisee Otto Lederer
A Young Roman Bryant Washburn
A Roman Noble Lionel Belmore
A Rich Judean Monte Collins
A Gallant of Galilee Lucia Flamma
A Prince of Persia Sojin
A Wealthy Merchant Andre Cherron
A Babylonian Noble William Costello
Slave to Mary Magdalene Sally Rand
Charioteer Noble Johnson

OTHER PLAYERS

ACTRESSES

Emily Barrye
Elaine Bennett
Lucy Brown
Edna Mae Cooper
Kathleen Chambers
Josephine Crowell
Francis Dale
Millie Davenport
Anna DeLinsky
Lillian Elliott
Aniela Elter
Dale Fuller
Evelyn Francisco
Margaret Francisco
Winifred Greenwood
Julia Swayne Gordon
Inez Gomez
Natalie Galitzin
Edna Gordon
Eulalie Jensen

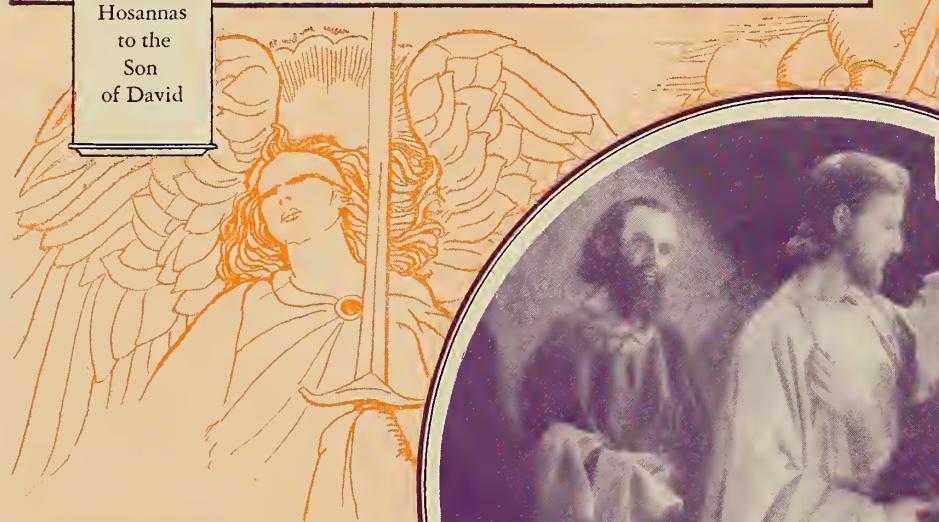
Jane Keckley
Lydia Knott
Nora Kildare
Alice Knowland
Kadja
Isabelle Keith
Celia Lapan
Alla Moskova
Gertrude Norman
Patricia Palmer
Gertrude Quality
Hedwig Reicher
Rae Randall
Reeka Roberts
Evelyn Selbie
Semone Sergis
Peggy Schaefer
Anne Teeman
Barbara Tennant
Mabel Van Buren



Hosannas
to the
Son
of David

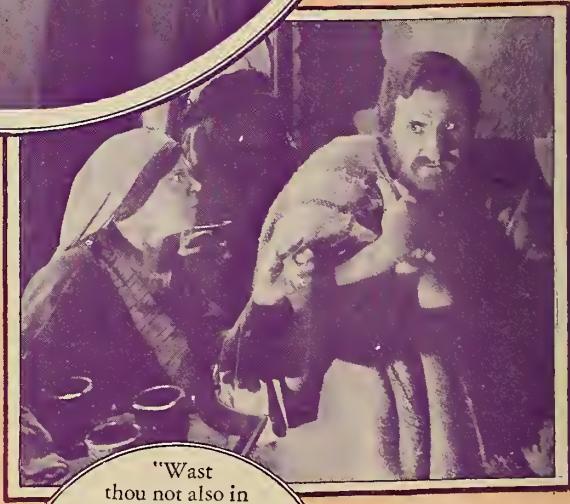
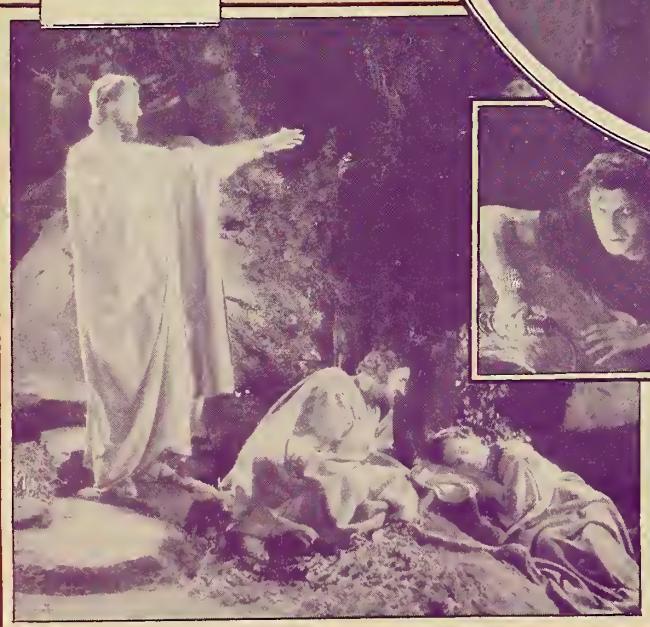


"Hearken,
thou
Kingmaker!"



Farewell of
the Saviour
and His
Mother

"Could ye not
watch with Me
one little hour?"



"Wast
thou not also in
the Garden
with Him?"



Wrath of the High Priest because
of the purging of the Temple



The Bargain
to betray
— for Thirty
Pieces of
Silver



The Capture at
Gethsemane—
"Are ye come out
as against a rob-
ber with swords
and staves to
take Me?"



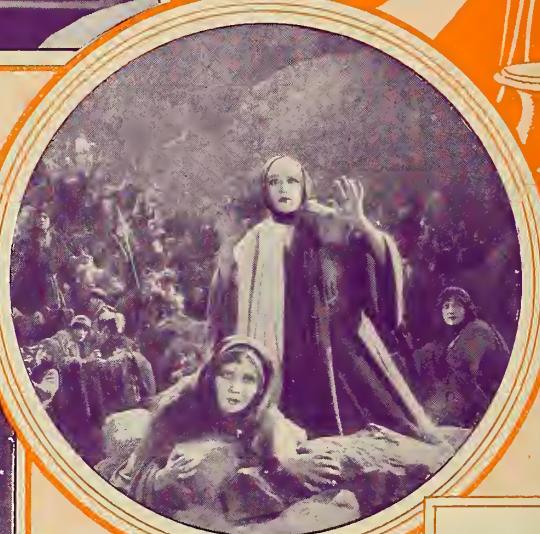
The
Indictment—
Jesus before the
Sanhedrin



"By our law
He ought to
die, because
He maketh
Himself the
Son of God!"



"Which will
ye: Evil or
Good—
Barabbas
or
Jesus?"



The Holy
Women Looking
up at Golgotha



"I will bear
thy Cross
for thee!"



The Mocking
Priests:
"He has saved
others—Him-
self he can-
not save!"

The Trial of Jesus

LESUS was indicted for sacrilege and Torah violation before the Sanhedrin or Council of Elders. Caiaphas the High Priest acted both as prosecutor and judge. The hate of the hierarch against Him who had attacked his Temples perquisites was deadly.

"Faugh! thou wilt destroy the Temple and rebuild it in three days!" he had mocked jeeringly at the captive when brought to his house in the wee small hours. He knew not that This Man was the Lord even of Life and Death. . . . The only disciples who had dared go as far as the House of Caiaphas, following their Master, were Peter and John. And Peter, warming his chilled body at the brazier in the High Priest's court and fearing his own safety in that hostile place, had thrice denied to the domestics that he knew the Lord. . . . The cock crowed three times. . . .

But a new man, a Rock of the Church, was born in this giant Fisherman as, remorsestricken, he forced his way out at the very moment when the venomous political group were condemning his Master and ordering Him taken before Pontius Pilate, the Roman governor, who alone could inflict capital punishment.

What a meeting when the bound Jesus was brought before the Roman by the gloating Caiaphas! The Strongest Man, bound, was physically weakest. But His strength shone forth. Pilate, face to face with Him, quickly sensed Power.

"I find no fault in this Man," he told Caiaphas, who had been insisting that this so-called

"King of Jews" threatened Rome. "Therefore I will chastise Him and let Him go!" . . . Caiaphas was desperate. His priestly vestments shook with fury as he whispered his sycophants to bribe rogues to cry for the death of Jesus.

Proculla, wife of Pilate, saw with horror the awful scourging to which Jesus was being subjected when the Governor ordered pulled back the drapes of the barrack room in answer to her query: "What hast thou done with this Jesus?"

She had come to beg the life of Jesus, "that just Man," and a way occurred to Pilate of possibly satisfying the clamor of the High Priest's creatures and fulfilling her wish.

The chained robber, Barabbas, was brought from his cell and placed on the steps of the Judgment Hall before the multitude. Alongside him was brought the scourged Jesus, crowned with thorns and clad in the royal robe with which the legionaries had mocked Him.

"Which will ye that I release unto you?" asked Pilate. "Good or evil? The saint Jesus, or the robber Barabbas?"

"Crucify Jesus!" came back the answering shouts. "Release unto us the robber Barabbas!"

For the partisans of Jesus had been rabbled away, driven out by the well-bribed advocates of the Temple system, and the cry for the death of the Reformer was unanimous. Pilate took water and washed his hands. "See ye to it," he addressed the throng, meaning theirs was the blame for the freeing of the robber and the death sentence upon Jesus. "For I am innocent of the blood of this just Man!" he cried.



THE

CRUCIFIXION

JESUS was obliged to drag His Cross from the Judgment Hall toward the execution ground of Golgotha where the sentence was to be carried out. He fell on the Way with the heavy load of it and probably would have died there but for the kindly help of a countryman, Simon of Cyrene, who carried it to Calvary for Him. On the Way the poor, stricken Sufferer managed to extend a finger or two or even His hand in healing to poor, afflicted ones who sought His cure. . . . Little John Mark, his face suffused with tears, was heart-broken as his Master was overborne in the terrible Via Dolorosa. It was the boy who begged and won the help of the stalwart Cyrenean.

Judas saw the Crucifixion and hanged himself. He had tried to return the price of his Betrayal to the Priests, imagining that that would absolve him. "There is no hope for me, for I have crucified God!" he cried as he leaped into space.

On the Cross Jesus gave the hope of immortal life to the Repentant Thief on His right, who begged for a place in His Kingdom. . . . Above Him was affixed the jeering titulus:

The King of the Jews

Caiaphas and Simeon and the priestly party mocked His last Agony, with only the Holy Women and their supporter John weeping near the foot of the Cross, but many others, pious and well-affected Hebrews, amongst the spectators at Golgotha lamenting Him.

Jesus passed away at three o'clock in the afternoon. "It is finished!" He cried in a loud voice at the very end. "Father, into Thy hands I commend My spirit!" The stern Centurion looked up at the Cross and said, "Truly this was the Son of God!"

The earth was rent in twain by a terrible earthquake. At the same time the gathering storm broke, and the terrific darkness that prevailed that day in mid-afternoon was lit by bolts of lightning that shattered as they struck. Many persons were injured in trying to escape. Caiaphas and others of the priests fled to Jerusalem, and he alone saw the devastation of the Holy of Holies that was made by the frightful tremor, now followed by a bolt of lightning that crashed the Veil to fragments. "Lord God Jehovah," prayed the High Priest, "visit not Thy wrath upon Thy people. For I was filled with envy of Him, and persuaded them to crucify Him. O God, pity Israel. Thy pity unto me I do not ask, for I have butchered pity!"



"I Am the Resurrection and the Life"

JESUS was buried in a rock tomb belonging to His sympathizer, Joseph of Arimathea, to which the three Marys brought spices and precious ointments for the embalming. So there would be no question about the violation of the sepulchre with after-rumors of Resurrection, the Roman legionaries were sent to tie the covering stone with ropes and seal it with the Temple seal.

On the third morning another great tremor shook the stone from its bearings and rolled it away, whilst a light of baffling Divine brilliance almost stunned the official watchers and presently sent them fleeing to the astounded Caiaphas with the message: "He is risen!" The High Priest quickly distributed largess to bind them to secrecy about the emptied tomb. . . .

Mary Magdalene was addressed by a stranger in the cemetery garden whom she first thought to be the caretaker, but she turned and then joyfully recognized Him as the Lord. Mary Mother had seen the Vision but a few moments earlier. The Magdalene in her joy strove to kiss the hem of the Lord's garment. "Touch Me not," He replied, "but go to My brethren and tell them that I am risen." The two women eagerly obeyed His command.

The group in the Upper Room were in the throes of discouragement and despair when the Divine Vision appeared through the closed door and the voice of Jesus said: "Peace be unto you!" Joy succeeded sorrow. In reverent worship they knelt before Him. The only doubter was Thomas who had been the gatekeeper down below and heard with scepticism the account given by the Mother and the Magdalene. But when Thomas, invited by his Lord, felt the print of the nails in the sacred hands and the wound of the pierced side, he bowed in humble remorse for his hard unbelief and witnessed: "My Lord and my God!"

"Heaven and earth shall pass away," said Jesus to His Disciples, "but My word shall not pass away." He then bade them go to all nations and preach the Gospel to every creature. "Lo, I am with you alway!" He consoled them as they wished Him to abide ever amongst them. As they watched, His figure seemed to grow larger and larger, even to dwarf the room. He extended His hands to them in a gesture of unutterable love for humanity. Then He smiled tenderly, and silently disappeared. But even after their eyes could no longer see Him, they felt His abiding spiritual Presence which today—even as nineteen hundred years ago—dominates the hearts and consciences of men.

Facts about New Testament times that are vividly pictured in this drama

The Temple The centre of the Jewish ritual worship is described as the most beautiful building of antiquity. The long series of courts, towers, colonnades and sanctuaries climbed the eastern and southern slopes of Mount Moriah. "The whole resembled a snow-covered mountain," writes Josephus, "and the light reflected from the gilded porch dazzled the spectator like the sun's own rays."

The reproduction of the Second Temple (as this mighty edifice is historically known) was one of the great achievements in the making of the picture. An idea of the dimensions may be gathered from the fact that the main Temple extended 462 feet from west to east and 367 feet from south to north. In addition to the immense architectural problems (which were successfully solved by the designer, Pridgeon Smith) was the assembly of the literally thousands of archaeologically correct objects required. The Temple was destroyed A. D. 70 by the Romans. . . . Herein, research and skill have restored it in every part requisite for the picturing of the story of Jesus in the Temple.

Garden of Gethsemane Today a monks' flower garden; but, seventy-five years ago, the grassy, partly wooded slope looked much as in our Lord's time. Old steel engravings served Cecil B. De Mille in the reconstruction of it as a canyon-like vale where the Lord is arrested while at prayer. Gethsemane means the place where olives are crushed. Undoubtedly all the trees of the scene of the Agony were destroyed by the Romans A. D. 70. But some of the growth from the roots, or the descendants of the seedlings, may still be seen in the gnarled old specimens that stand back of the monks' luxuriant, semi-tropical beds of flowers.

Halls of Caiaphas and Pilate Pontius Pilate, Roman Governor of Judaea, used the Palace of Herod during his stays in the Holy City, and there held his Court of Justice. Caiaphas, High Priest and ruler of Jewry, held Court in the Hall of the Sanhedrin, which was in the Temple. A passageway from it opened into the House of Caiaphas, which adjoined one of the Temple structures.

In the courtyard of the High Priest's home took place Peter's thrice denial of his Lord. The incident of the cock crowing fixes the hour of the arraignment of Jesus as shortly before dawn. He was brought up through the House of Caiaphas; taken through the vestibule to the Hall of the Sanhedrin for indictment and condemnation; thence across the City to the Palace of Herod where Pilate, after much hesitation, ratified the sentence.

The picture reproduces not only the magnificent Judgment Hall and exterior of the Palace but the street in front of it and the stories and balconies opposite. Pilate ruled a decade as Procurator of Judaea. He was recalled at the death of Tiberius, and tradition says that in exile he died by throwing himself from a cliff near Vienne.

Via Dolorosa The Way of Sorrows traveled by Jesus from the Palace of Herod to the execution ground. Contrary to popular belief, this was not one road but a succession of streets with a number of turnings and now and again broken by flights of steps. The so-called Street of David, in the modern Jerusalem, is a part of it. In order properly to present the scenes along the Via Dolorosa, the producer was obliged to reconstruct the crowded city quarter of Jerusalem, showing the marts, the flanking alley ways, the long side passages, the curious overhead niches or balconies, and the different levels or terraces of the building construction. The stations of the Cross, immemorially dramatized by the Christian Church along this tragic Way, have been presented by Mr. De Mille with due reverence and artistry.

Calvary or Golgotha A bare hill outside the walls of Jerusalem, the word Golgotha meaning the place of skulls. On this Execution Hill, seen far and wide by the assembling throngs, the Crosses of the condemned prisoners were set up. The reproduction of Calvary for the picture, with that of the convulsion of Nature that coincided with the death of Jesus, constituted an enterprise of the highest skill, historical knowledge, and the use of technical resource. From the top of Golgotha the towers and turrets of Zion can be seen across the intervening valley. Looking the other way, the ascent to the summit is difficult, ravine-streaked, and cluttered with boulders. Several thousand persons, of all ranks of society, perched on the rocks or found footing in the crannies to see the sentences carried out. When the earthquake shook and rent the hill and the hurricane and lightning broke out of a darkened sky, the panic-stricken spectators fled in every direction.

Scenes of the Resurrection A beautiful Easter garden containing a rock-cut tomb constitutes the scene wherein the makers of the picture, following the sacred tradition, have placed the events of the Resurrection.

For many centuries learned controversy has been waged over the precise location—the consensus, however, pointing to "a garden adjoining the place Golgotha," beyond the western or northern wall. But whether or not the traditional Holy Sepulchre be the spot—in Jesus' day, without the walls, but now well within the city—the beauty and the newness of it when Jesus was laid there, are inferred from Scripture, and have been reproduced in the picture with a true vision of the glory of that first Easter.

Events after the Resurrection and the Vision of the Two Marys are necessarily compacted to the Lord's manifestation before all of the Disciples. Perhaps the most touching and beautiful theme in sacred annals, this is filled with moments to inspire the highest artistry, and it is the hope of the producer that these scenes will carry their beautiful message everywhere.



"Behold My hands and My feet, that it is I Myself . . . and that it behoved Christ to suffer and to rise from the dead the third day." Luke 24: 39-46.



“Lo, I am with you alway—
even unto the end of the world.”